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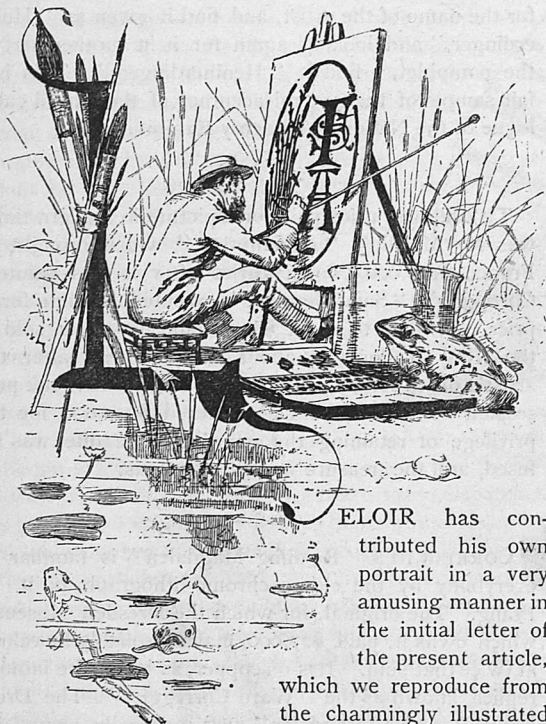
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# The Art Gallery

## THE FRENCH WATER-COLOR EXHIBITION.



ELOIR has contributed his own portrait in a very amusing manner in the initial letter of the present article,

which we reproduce from the charmingly illustrated catalogue of the Society of

French Aquarellists, who have recently closed their second annual exhibition. He is engaged, it will be noticed, in painting the monogram of the society. This is Leloir the younger—Maurice. Below we give a fac-simile of his drawing of his pretty composition, "The Boating Party," which was snapped up by Mme. L. Soyer before it was finished. The other pictures at the exhibition by this artist were "Dévouement," "Les Adieux," and "Un Coup de Vent." His father, Louis Leloir, is best known in this country by his curious "Temptation of St. Anthony" (28 x 39), which at the Johnson sale in New York, in 1876, sold for \$2100. At the recent exhibition he sent five pictures, most of which bear evidence of his fondness for representing young people in mediæval costume.

Edouard de Beaumont is little known in the United States, but after a glance at his pretty contribution of the youthful satyr and the goat in his "Tête-à-Tête," it will be hoped that we shall know more of him.

The name of Edouard Detaille is familiar to all lovers of art. During his recent stay in England he was assiduous in sketching the British soldier, and the first public results of his endeavors in this direction are seen in his contribution to the exhibition of the Society of French Aquarellists. His four pictures there were "The Scots Guards Returning from Exercise," "Interior of the Tower of London at the Hour of Parade," "A Piper of the 42d Highlanders," whose portrait from Detaille's drawing we reproduce, and "A Fifer of the Grenadier Guards."

Gustave Doré, among eleven pictures, contributes, "Night upon London Bridge," a strikingly dramatic

composition, showing an old man, a young mother and her babe, a strapping youth, and a poor sickly-looking little girl—wretched outcasts of all ages—gathered together on the hard stone bench in one of the recesses of the bridge, fast asleep under the bright starlit heavens and dreaming perhaps of a happier fate.

In contrast to this painful subject, Louis-Eugène Lambert, the great painter of cats, lends his facile pencil and presents a variety of phases of feline life. We give in fac-simile one of Lambert's most pleasing sketches after his paintings. Did one ever see prettier kittens than those standing guard over the fan, which appears by the way to be a kind of album of cat-portraits.

Vibert contributed six pictures to the exhibition. The principal one, "The Bath," has been bought by Mr. William H. Vanderbilt, and is on its way to this country. It is said to be the best thing that Vibert has done for a long time. Another important Vibert, "The Visit of his Excellency," the fine painting which was seen recently in New York at Knoedler's, was contributed to the French Society of Aquarellists' preliminary exhibition. This preliminary exhibition is for oil-paintings, which are generally sent in because they are small, and would be lost in the Salon, where big canvases predominate.

## THE METROPOLITAN MUSEUM OF ART.

GENERAL DI CESNOLA has opened his museum. His energy, thoroughness, will-power, have impressed the populations of several countries as being conspicuous and splendid, and we should need no guarantee but his tutelary name to assure us that the task of removal and rearrangement has been done with exceptional dispatch, and that the interval separating the public from

lid of a kettle. The thoroughness and finality of his work makes the French and English diggers bite their nails, for his treatment of the isle is exhaustive. In one place he strikes a discovery quite novel in the history of excavations. He finds a temple with its whole crowd of idols lying on their faces in obedience to him. The complete temple-service, the statues of Hercules and Venus, the pedestals, the effigies of priests and royal patrons, the very cups and vessels of sacrifice, are preserved for him in their places uninjured. Some convulsion of the earth, some conflagration friendly to science, has dried for him like a plant in an herbarium the whole apparatus of a system of worship. He ships a religion complete to America. Just afterward, his kind fate makes him master of a vast museum building, where he can subordinate all the contents to this unique curiosity if he pleases. There is nothing like his treasure in the world; he is the patron of a dazzling curiosity. Pompeii has yielded nothing so encyclopædic. The Phigalian and Eginetic temples have spared us but crumbs where Golgos yields us a feast set out in its order; Dr. Wood at Ephesus, Dr. Schliemann at Mycæne, Lord Elgin at the Parthenon, have lighted on no such archæological banquet, for Di Cesnola's bit of luck is the first in the world's annals.

Why, then, has the director, possessed of a treasure and of a vast barn of a building, broken up his collection against the walls and on the shelving, modestly dispersing his statuary like the books in a library or the goods in a shop? One dreams in such a case of unprecedented feats of reconstruction. One would suppose that the proud discoverer would plan out, in the middle of the museum, the complete temple of Golgos, with its hundred images. He had the design once of finding and removing the whole floor of the temple of Paphos, the great shrine of Venus-worship, and reconstructing it in New York, with all its relics and accessories. Why did he stay his hand when he had the

chance to do something of the same kind for Golgos? There were the statues, which in the original had been ranged by their date and national style, the Egyptian by themselves, the Assyrian together, the early Greek together, the Roman together, as if the temple-priests had wished to make their shrine the chronicle of a long Cyprus history; the discoverer's notes were clear as to the place of arrangement of each figure, and he had preserved some of the original pedestals which were ranged around the walls, and some of the strange double ones on which the figures were set back to back in a central row. How simple a thing in such a big building to construct a rearrangement of the temple



"THE BOATING PARTY." BY MAURICE LELOIR.

IN THE RECENT PARIS WATER-COLOR EXHIBITION.

the treasures has been shorter than would have been the case with any other director discoverable.

The General is the natural fogleman of his Cyprus specimens. What surprises the visitor is not the arrangement which makes these specimens the heroes of the scene, but the strange modesty that has not made more of them by a stage-setting more or less empirical. Let the reader think of his unique chance. He uncovers a Greek island, taking up the mould from the surface of Cyprus about as completely as a cook lifts the

in the same order, the rows simply inclosed in canopies of glass! The temple of Golgos was but thirty by sixty feet in size. At the supposed portal might have been placed the giant's head found in the field outside, belonging to a statue thirty feet high; one can fancy this head placed at its proper altitude above the ground, thirty-five feet perhaps with the pedestal, and the pair of feet belonging to it, which were found but are not shown, and then perhaps, sketched against the jamb, the simple outline of the complete form, restored from